

## Fair and dark ; is there a predominant type ?

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The work of Friedrich Nietzsche has for a countless number of people, who have scarcely ever glanced at his writing, and who but for the war could not conceivably have taken any interest in it, now become a subject of controversy. The discussion has been carried on by those who mistakenly consider that Nietzsche's work is a philosophical system, and those who realise that it merely contains the poetical exposition of an ideal; the result has been distressing, as the daily press testifies, without even being interesting. A philosopher usually tries to prove his thesis, but Nietzsche scorned to use argument. Like Bergson he despised reason, exalting in its place the Will, as Bergson does Intuition. Now a poet may indulge in the luxury of self-contradiction—a philosopher must not; hence arises the argument and the injustice. Not that a poet cannot have a philosophy; far from it. If, however, a poet is quoted to prove a certain philosophical point of view, there is little doubt, that no matter what the point of view may be, numerous passages in his poetry can be found to prove it.

In this way the disputants in the press will always be able to prove their respective arguments by quoting from the statements of opinion, which Nietzsche has made about life. Thus the most rabid anti-Germans have depicted Nietzsche as the archetype of the coarse, crime-besotted Hun, and yet at the same time Stephen Graham with equal plausibility has written that he is the spirit of Holy Russia, which will work her redemption and lead her on to triumph.

To attempt to decide which view is the right one would be impossible in the scope of a few pages, but fortunately there is still one phase of Nietzsche's work which can be dealt with without becoming involved in this controversy, for he was a philologist, like that other surprising personality, Borrow. Philology! What a strange bond between two such dissimilar figures, and what a strange study for either. Borrow, the scholar gipsy, friend of pugilists, Armenians, and all the motley following who called him "brother" on the road—and Nietzsche, son of a Lutheran pastor, lecturer in a German university, and the passionate poet of Zarathustra. That Nietzsche was a philologist is very often overlooked, for though philology was his real business, in it he never achieved success, possibly because he never really had it at heart. And yet he was never loth to seek philology's assistance from it, when he thought it might serve the purpose of strengthening an argument, or of forming the foundation to one of his castles in the air.

For instance, he derived from the words "good" and "bad" an etymological basis for his doctrine of Good and Evil—that moral

standard which was created from the very essence of his nature—but there is no doubt that with a character like his, the same theory would have been developed, if the scientific evidence had been wanting or even contradictory. As a matter of fact his etymology was not always without fault, as we learn from the interesting correspondence between him and the Scandinavian literary critic, Brandes, recently published. He expresses the opinion in a letter to Brandes that “Goth” has the same derivation as *gut* and “God”—the god-like race, the fair race. Brandes, however, replies that “Gothic” has certainly nothing to do with “God,” nor with “good.” “It is connected with *giessen*, to pour, (he who emits the sperm) and signifies “stallion” or “male.” On the other hand, philologists here hold that your suggestion *bonus*, *duonus*, is extremely apt.”

On this last derivation (*bonus*) was based the doctrine of Good and Evil, the Master Morality and the Slave Morality. For Nietzsche contended that the Latin word *bonus* originally meant a “warrior,” being a later form of *duonus*, from *duo*, “two,” whence the idea of opposition, duel, war. (In the same way, *bellum* is a later form of *duellum*, which also is derived from *duo*). The “good” man was therefore the war-like man or warrior, who led and composed the aristocratic classes. In the judgment “good” throughout the world, the root idea is the same, namely, aristocratic and noble. The good were the powerful, the commanders, and often as the sign of their superiority, the rich; as is found for instance to be the case in the Slav languages, where *arya* means “rich”; or again the “real ones,” the “truthful” which was indeed the title by which the Greek nobility styled themselves in a passage from the poet Theognis.

The ruling class was always fair complexioned like the Aryans who invaded India from the north. That they prided themselves on their fairness is indicated by the Sanscrit word for “colour” *varna*, which came to mean “race” or “caste.” Their divinities mentioned in the *Vedas*, whose names were often identical with those of the Roman gods, were called *davata*, “the shining ones.” The *Rig-Veda*, speaking of the conquest of the dark-skinned aboriginal inhabitants, known as *dásas*, which means “enemies” or “slaves,” describes how the gods “slaying the *dásas* protected the Aryan colour, and subjected the black-skin to the Aryan man.” Another great Sanscrit epic, the *Rámáyana*, describes the race of a non-Aryan chief as “of fearful swiftness, unyielding in battle, in colour like a dark black cloud.” When caste first arose in India the *dásas* of the *Vedas* became the lowest caste and were called the *Súdras*, “the slave bands of black descent,” who could never rise from their servile condition. In addition to this connection between “the noble” (*bonus*) and “fair,” there is a parallel connection between “the vulgar,” “the plebeian” (*malus*) and “the dark,” or “dark-haired”; thus it is found that *malus*, “bad,” is derived from the Sanscrit *mala*, “dirt,” from which is also derived the Greek μέλας, “black,” and hence the dark-coloured, vulgar man.

Further, the word “bad” signifies “vulgar,” “plebeian,” as is exemplified in the German *schlecht*, “bad,” which is identical with *schlicht*, “simple,” “homely,” “plebeian,” in contrast to

“aristocratic.” The dark-haired men referred to were no doubt the pre-Aryan inhabitants of Italy, who contrasted with the fair, conquering race.

This correlation between “bad” and “dark,” and “good” and “fair” is a most striking one, and is far more wide-spread than in the derivation of a few words. It may, therefore, be worth while to follow the matter somewhat more closely, and see whether any further explanation can be given as to why the judgment “fair” should signify “good”; why, in fact, the fair were preferred to the dark.

The population of Europe may be roughly divided into three races, the fair race, the medium race, and the dark race. Now, of these three races, the fairest is always found to be the ruling class, and the darkest the lowest class; hence of course the fairest men are the noblest, the best; and the best are the fairest. The first race are the tall, light-haired, blue-eyed northern type, to be found on the shores of the North Sea, and south-west of the Baltic. In Britain, they settled on the east coast of England, in Norfolk, Suffolk, Lincolnshire and Yorkshire, in the east of Scotland, and in the north of Ireland. The second or Alpine race, with intermediate stature and colouring, and with distinctive mental and physical qualities, inhabited the Highlands of Europe, from the Levennes to the Balkan Peninsula, and even as far as Asia Minor and Turkestan; but in Great Britain this race has left only the slightest traces. The third and darkest type inhabit the shores of the Mediterranean. They are characterised by their short stature, long skulls, and dark hair and eyes. They are the fundamental race, remnants of which are still to be found on the Atlantic coast of France, in the extreme south west of England and Wales, in the west of Scotland, and the south-west of Ireland. This type is also found to be particularly attracted to urban areas.

Throughout history it has been noticed that the fair, northern type has been the conquering and ruling race, and that the small, dark type has been the conquered and enslaved, or has succumbed to poverty in the economic struggle for wealth. These fair men have also excelled in the study of the natural sciences, as opposed to craftsmanship, and most of the great English scientists have been of the fair type, as for instance, Newton, Darwin, Kelvin, and J. J. Thomson. This fact, taken in connection with the observation that the tall fair race settled by preference on the east coast of England (an observation confirmed by Dr. Beddoe, who made a map showing that fair people were distributed most densely on the east coast of Britain, and dark people most densely on the west coast) furnishes perhaps a reason why the University of Cambridge has given the world more famous natural scientists than any other. For since, by geographical position, the University is situated in the heart of the country settled by the fair-haired race, in time past they have gone to Cambridge in greater numbers than to any other university, so that Cambridge has had a greater proportion of the men best adapted to acquire natural science than the other universities, and this advan-

tage originally gained by geographical position, may have subsequently become intensified by tradition.

But there are still stranger facts to be considered. This widespread preference may be traced throughout art and history, even from before the time when Pope Gregory exclaimed "*Non Angli sed angeli*." Among other influences, this predilection had of course the effect of creating a preferential selection in favour of the fair-complexioned race. In English, the very word "fair," which comes from the Anglo-Saxon *faeger*, "bright," is synonymous with both "light-complexioned" and "good," or "beautiful"; and the language is rich in expressions such as "a dark horse" or a "blackguard."\*

Even from the earliest times a similar preference for the fair is noticeable; thus Homer describes the gods and heroes as fair, Helen of Troy was golden-haired, and Venus was nearly always depicted as a *blonde*, as indeed was Milton's Eve. Moreover, in Greek sculpture the hair of the statues was gilded, to indicate fairness, and the Romans also by preference dyed their hair light. In Italy, the early poets like Firenzuola and Petrarch, admired fair people, as well as almost the entire Venetian school of painters, and a similar feeling may be found at the same date in French literature. Ste. Godeline of Bruges, though otherwise beautiful, unfortunately possessed black hair and eye-brows, and was hence contemptuously called "a crow," in the *Acta Sanctorum*. In French mediaeval poetry the eyes of beautiful women were often described as *vert*, an epithet which probably means "of various colours," or commonly "grey," and not "green" as has been falsely stated to be the case, in this passage from the *Chanson de Roland*

"Noir je veux l'oeil, et brun le teint,  
Bien que l'oeil vert toute la France adore."

Cervantes loved the fairer women of Spain, and the great English beauties like Nell Gwyn and Venetia Stanley were all fair. It would be possible to swell the catalogue indefinitely with lists of the fair women like *la reine Margot*, who have received world-wide admiration, for even in the East, preference is always given to the fairest, the Circassians and the Kabyles.

The surest proof of the admiration granted to the fair, lies in the fact that the dark and ill-favoured (*sic*) people try to remedy their defect, as for instance in Venice in the 16th century, where it was the custom for women of all classes to practice "*l'arte biondeggiante*," by sitting upon a wooden terrace constructed on the roof of the house, with their heads in crownless hats, the broad brims of which protected their faces and necks, while their hair, previously steeped in a mixture called *la bionda*, was exposed to the rays of the sun. In winter they even went so far as to replace the sun-light by fires.

The most definite piece of scientific evidence on the subject, is that collected by Professor Karl Pearson. He discovered that in

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\* This word is said to be derived from the retinue of cooks, scullions and hangers-on who followed a noble when he was travelling.

England husbands are very decidedly fairer than men in general, and wives somewhat fairer than women in general; that is to say, there is a preferential mating among the fairest of mankind, so that a fair man is on the average more likely to be married than a dark man, and a fair woman is more likely to marry a fair man than a dark one. For the popular idea that dissimilar people tend to marry each other is entirely wrong. As a matter of fact, it has been shown statistically by Professor Pearson, that there is a very marked preference for like to marry like, not only with regard to such obvious characteristics as general colouring, but also with regard to almost unnoticed or unnoticeable ones such as stature and span. The actual figures arrived at show that husbands are lighter than ordinary males by nearly three times the probable error.

The English stage affords an excellent example of the public attitude towards fairness and darkness; there the ballet and chorus usually wear yellow wigs, and the heroine of the old-fashioned melodrama was invariably a *blonde* and the feminine villain a *brunnette*. But, nevertheless, preference for fairness is not carried to the extent of admiring the extremely flaxen-haired, blue-eyed, doll-like type of woman, especially in England where the predominant type is already fair.

An interesting observation has been made by Dr. Havelock Ellis, in the National Portrait Gallery. In spite of the difficulty of judging accurately of a person's colouring from a picture, because it must necessarily include the error of the painter as well as that of the observer, he has worked out a table which gives the co-efficient of fairness of the various classes of people represented in the gallery. The advantage of these observations lies in the fact that the sole qualification of being placed in the National Portrait Gallery is that of celebrity. The degree of fairness was indicated, by taking 100 to represent the mean, so that an index of over 100 represented so many units of fairness, and an index of under 100 represented so many units of darkness (e.g., 120 represented 20 units of fairness, and 80 represented 20 units of darkness). After placing a value, in as unprejudiced a manner as possible, on every picture, the results were represented in a table, in which it was found that men of low birth (35) had an index nearly three times as low as that of created peers (102). Newly created peers (102) were found to be fairer than hereditary peers (82). Political agitators and reformers (233), soldiers and sailors (150), lawyers (107), all men of irrepressible energy and sanguine personal force, have the highest indices. Men of science (121), are very fair, as has already been said, and it would be expected that explorers would without doubt belong to the fairest category, but unfortunately there are no figures available. This interesting sentence, however, is taken from an account of Shackleton's polar expedition:—"A curious point was noted, namely that all the fifteen men of the shore party had blue-grey or blue eyes."

Philosophers and men of letters have a low index, and divines (59), men whose mission in life is to preach resignation to a higher will, are very dark, and belong to the small, dark, Mediterranean race. It is evident from these figures that the fair man is bold, ener-

getic, restless and domineering, and the dark man resigned, religious, intellectual and conservative. This distinction in character between the two types is confirmed by an investigation of Dr. A. H. Hansen's. He found that in Woneray, the fair population, who furnished three times as many men for the volunteers as the dark population, was active, outspoken and progressive, possessing a "passion of freedom and independence, caring nothing for equality." Hansen's method was to mark on the map the areas in which the tall and fair, and the short and dark types respectively predominated. When this had been done it was found that this anthropological map coincided almost exactly with the political map of electors for the Storting; the Conservatives being found in the dark-haired districts and the Liberals in the fair-haired districts. The Conservatives are described as being reserved, suspicious, lacking in initiative, caring little for freedom, with a passion for equality, hating war, regardless of money and very religious. This last characteristic is evidenced by the fact that they subscribed three times as much money as the fair people for purposes of religious propaganda.

Thus it has been shown that the good people were the masters, the aristocratic people. They happened to be the fair-haired race who have predominated throughout history; whereas the bad people, the plebeians, the slaves, were the small dark, Mediterranean men. It has also been seen that throughout art and literature, there has been a preference for the fair, and a certain contempt for the dark. It does not then appear very difficult to account for this preference for the fair members of mankind; for if nobles are fair, the preference for fairness rather than darkness becomes immediately obvious. The aesthetic judgment that "fair" is "good" was originally caused by the fact that the fair were also the noble, the rich, the conquerors, whom the slaves of mankind would always strive to emulate. It is clear, therefore, that the moral judgment "good" is ultimately based upon a very concrete foundation, involving the pigments of the hair, skin and eyes.

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